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BAKER'S
FORMATION AND CULTIVATION
OF THE
VOICE:

A COMPLETE AND PRACTICAL METHOD OF VOCALIZATION,

CONSISTING OF EVERY VARIETY OF

SCALE EXERCISES AND SOLFEGGIOS,

Progressively Arranged, and Adapted to the wants of Beginners and Advanced Pupils in the

ART OF SINGING.

BY B. F. BAKER.

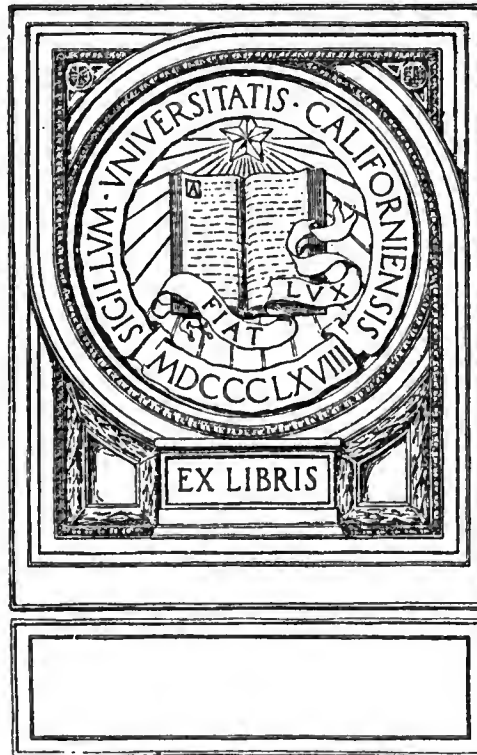
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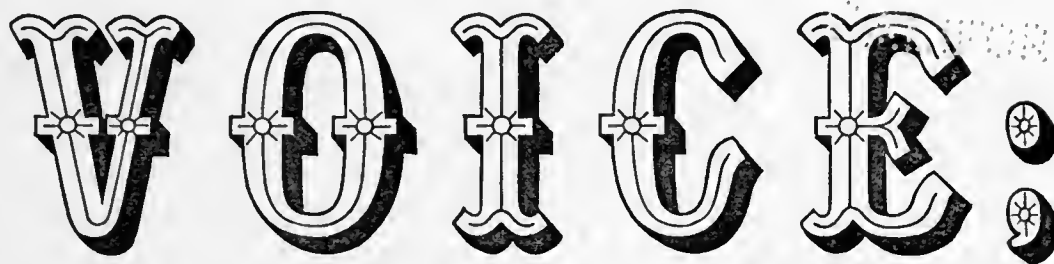
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PREFACE.

The development and cultivation of the voice at the present day, is regarded as an important branch of education by all classes of persons who can avail themselves of the necessary means.

In the compilation of this work, the author has had access to every work of celebrity on the subject, published either in this country, or in Europe ; and the selections of *Scale Exercises*, have been carefully systemized, while the consecutive order of the solfeggios, has been adapted to the progressive stages of the pupil's progress.

The exercises will be found easy, and progressive ; should the pupil practice each in *course*, he will have prepared himself to meet the difficulties of the next succeeding lesson.

By transposing the scale exercises into the key of G, or A, they will be found adapted as well to the Bass, or Alto, as they are now in the key of C, to the Soprano or Tenor voices.

The selection of solfeggios for this work, has been made with no less reference to the cultivation of the taste of the pupil for good music, than for facility in execution, and the formation of a pure and a chaste style in singing.

The two standard Bass songs in the last part of this work, are designed to be sung as solfeggios, by those who may wish to relieve the severity of scale practice by reverting to melodies appropriate to their compass of voice.

With the hope that this method will have a fair trial in the hands of able teachers and diligent and persevering pupils, it is respectfully submitted to the public, by

THE AUTHOR.

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BAKER'S

FORMATION AND CULTIVATION OF THE VOICE.

FORMATION OF TONE.

Sound is the sensation produced by the vibration of the air on some other medium with which the ear is in contact. There are three words used as describing the sensations produced on the auditory nerve, viz: *Sound*, *Noise* and *Tone*. Sound is a general term, but Noise and Tone are specific terms. Noise is that kind of sound which results from irregular, interrupted and confused vibrations, while TONE results from uniformly even uninterrupted vibrations. TONE, in the human voice, is produced by the exercise of the vocal organ, and other parts called into requisition, in accordance with the design of nature.

A well organized throat seems to be essential to the formation of tone; but a bad voice is oftener the result of neglect, or carelessness on the part of the singer or speaker, than the effect of organic difficulty. In a general sense, tone, or a good voice, must be taught by imitation, as are style in conversation, good manners, and the like.

In the early stages of vocal practice, the pupil should rid the voice of all pectoral, guttural, or nasal qualities, and until this be accomplished, all practice of scales and other exercises may not advance the student, but rather serve to confirm an exceptionable use of the voice.

The pupil should commence his practice by learning to inflate the chest by a single deep and silent inspiration, abstaining carefully from any sighing or sobbing sound, then allowing the breath to escape as slowly and gradually as possible; this should be repeated till the pupil can fill the lungs completely at one effort, and moreover till it come to be a matter of habit.

The learner must stand erectly, resting the weight of the body on both feet equally, and the head kept steadily in its proper position, inclining neither to the right or left; in short, let the attitude be easy and graceful.

Let the tone be formed in the back part of the mouth, behind the veil of the palate, and let it issue unaccompanied by any wheezing, gurgling, or reedy sound. The mouth should be opened sufficiently wide to emit the tone freely, not however so wide as to distort the features. Avoid protruding the lips, adjusting them so as to slightly expose particularly the upper teeth. Ordinarily, huskiness and hoarseness result from an over issue of breath; hence the less amount of breath given to the voice, the more pure will be the tone.

The student should inflate the lungs and check the breath before commencing the tone. The tone must be approached with the slightest possible current of breath,—with certainty and firmness,—still avoiding abruptness. A seemingly natural and fitting position of the mouth must be secured before the tone commences; no change should take place in the shape of the mouth during the prolongation of tone, that is, supposing the tone to be on one and the same vowel element. Neither should the general position of the mouth change when the tone is increased or diminished; for just in proportion as the mouth changes, so will also change the vowel element. Hence it is recommended that the pupil form the tone on the following vowels, viz: *Ä*, long, as in *fate*; *E*, long; *O*, long; and *A* as in *far*; all of which are single elements, demanding the same position of the mouth in their approach, prolongation, and termination.

The tongue should lie unnerved in its proper place, neither drawn back nor elevated. The tone should be formed without causing any apparent effort, for it is probably true that when the voice is exercised in accordance with the design of nature, it is pure,—costing the singer but little effort, and thereby rendering the tones far more grateful to the listener.

The words **CHEST VOICE**, **HEAD VOICE**, and **MIXED VOICE**,—which, by the way, are terms to most minds as vague and equivocal, as they are wanting in real significance in themselves,—we feel obliged to receive them as technical terms, since custom has so long recognized their use. These words refer not so much to the formation, as to the characteristic quality of tones.

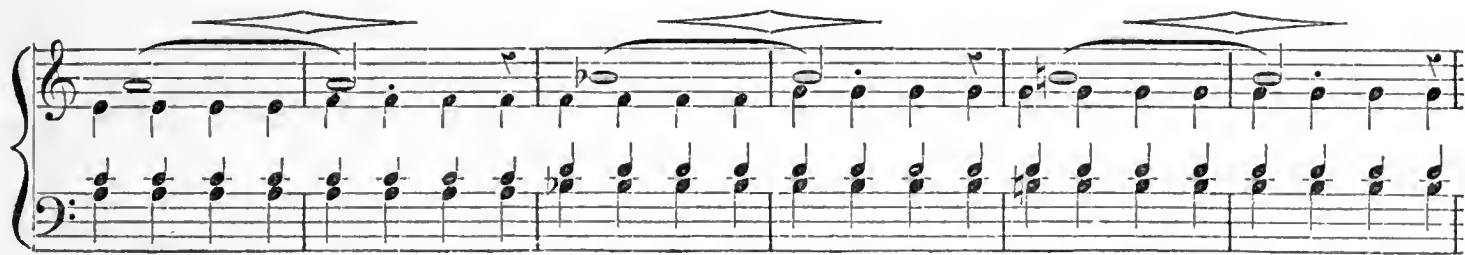
The Chest Voice, is that kind of tone which is clear and shrill, yet at the same time, wanting in resonance. The Head Voice, is characterized by resonance, but wanting in clearness. The Mixed Voice, combines the clearness of the Chest Voice, with the resonance of the head tone, and this, is the quality of voice which, in this work is recommended.

In the proper exercise of the voice, the breath contained in the lungs is compressed through the contraction of the muscles of the waist, and forced upward into the Chest, thereby giving a strong impulse to the current of air passing through the trachea. This may be illustrated in part by a pipe Organ, the waist serving as a bellows, the chest as a receiver, or wind chest, the trachea as a pipe, and the head as a reflector or sounding board.

Notwithstanding the many suggestions that may properly be made to the learner in his early stages of practice, it is important, and indeed necessary, to attain excellence in the use of the voice, and form a chaste and finished style in singing, that the pupil should be under the direct instruction of a competent master, who is himself a practical singer, and whose examples are fit models for imitation.

EXERCISE No. 1.

The musical score for Exercise No. 1 consists of two systems. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The vocal line features a melody with three phrases, each marked with a diamond-shaped breath mark and the syllable 'Ah!'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.



Exercise No. 1, may be sung to all of the vowels; but chiefly are recommended, Ah, O, and E, according as may be the wants of the pupil. If the pupil be inclined to produce a pectoral or a guttural tone, the vowel E is recommended; and if the voice be wanting in freedom and roundness, the vowels ah or O, should be used.

EXERCISE No. 2.

The musical score for Exercise No. 2 consists of four systems. Each system has a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line is in C major, with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in C major, with a key signature of one sharp (F#) and a common time signature (C). The vocal line features three phrases, each beginning with the syllable "Ah!" followed by a dotted line indicating a sustained note. The piano accompaniment consists of a series of chords, with some chords marked with Roman numerals (II, I, IV, VI) in the first system. The second system has a VI and a II marked. The third system has a VI marked. The fourth system has a VI marked. The piano accompaniment is written in a style that suggests a simple harmonic progression, with chords often beamed together.

These Exercises may be transposed, or the compass of them extended, to suit the wants of the pupil.

EXERCISE No. 3.

The musical score for Exercise No. 3 consists of a single system. It has a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line is in C major, with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in C major, with a key signature of one sharp (F#) and a common time signature (C). The vocal line features three phrases, each beginning with the syllable "Ah!" followed by a dotted line indicating a sustained note. The piano accompaniment consists of a series of chords, with some chords marked with Roman numerals (II, I, IV, VI) in the first system. The second system has a VI and a II marked. The third system has a VI marked. The piano accompaniment is written in a style that suggests a simple harmonic progression, with chords often beamed together.



EXERCISE No. 4.

Largo.

Do!..... Re!..... Mi!..... Fa!..... Sol!.....

..... La!..... Si!..... Do!..... Re!.....

Mi!..... Fa!..... Sol!..... La!..... Do!.....

..... Si!..... La!..... Sol!..... Fa!.....

Mi!..... Re!..... Do!..... Si!..... La!.....

Sol!..... Fa!..... Mi!..... Re!..... Do!.....

EXERCISE No. 5.

Largo.

The musical score consists of six systems, each with a piano accompaniment (treble and bass staves) and a vocal line (treble staff). The tempo is marked *Largo.* The key signature is one flat (B-flat). The vocal line includes solfège syllables: Do!, Re!, Mi!, Fa!, Sol!, La!, Si!, and Do!. The piano accompaniment provides harmonic support with chords and moving lines. The exercise concludes with a double bar line and repeat signs.

Do!... .. Re!... .. Mi!... .. Fa!

Sol!... .. La!... .. Si!... .. Do!... ..

Re!... .. Do!... .. Fa!... .. Sol!... .. Do!... ..

Si!... .. La!... .. Sol!... .. Fa!... ..

Sol!... .. Fa!... .. Do!... .. Si!... .. La!... ..

Sol!... .. Fa!... .. Mi!... .. Do!... ..

EXERCISE No. 6.

Largo.

Do!..... Re!..... Mi!..... Fa!.....

Sol!..... La!..... Si!..... Do!.....

Re!..... Mi!..... Fa!..... Do!.....

Si!..... La!..... Sol!..... Fa!.....

Mi!..... Re!..... Do!..... Si!.....

La!..... Sol!..... Fa!..... Do!.....

EXERCISE NO. 7.

Largo.

Do!..... Re!..... Mi!..... Fa!.....

..... Sol!..... La!..... Si!.....

Do!..... Re!..... Mi!..... Do!.....

..... Si!..... La!..... Sol!.....

Fa!..... Si!..... Re!..... Do!.....

Si!..... La!..... Sol!..... Do!.....

EXERCISE No. 8.

Largo.

Do!.....

Re!.....

Mi!.....

Fa!.....

Sol!.....

La!.....

Si!.....

Do!.....

Re!.....

Do!.....

Mi!.....

La!.....

Sol!.....

Fa!.....

Mi!.....

Re!.....

Do.....

Si!.....

La!.....

Do!.....

EXERCISE No. 9.

Largo.

Do!..... Re!..... Mi!.....

Fa!..... Sol!..... La!.....

Si!..... Do!..... Do!.....

Si!..... La!..... Sol!.....

Fa!..... Mi!..... Do!.....

Do!..... Si!..... Do!.....

EXERCISE No. 10.

These Exercises may be transposed into the Key of G, when used for a Barytone, or Bass, or an Alto voice.

Legato e Sostenuto.

The musical score for Exercise No. 10 consists of six systems of piano accompaniment. Each system is written for a grand piano, with a treble staff and a bass staff. The music is in 4/4 time and features a steady, rhythmic accompaniment. The first system includes the vocal line in the treble staff, which begins with the lyrics "Do, Re, Do, Re,". The piano accompaniment in the bass staff consists of a series of chords, primarily triads, that provide harmonic support for the vocal line. The subsequent systems continue this pattern, with the piano accompaniment becoming more complex as the exercise progresses. The final system concludes with a double bar line and a repeat sign.

EXERCISE No. 11.

The pupil will take breath only at the end of each phrase.

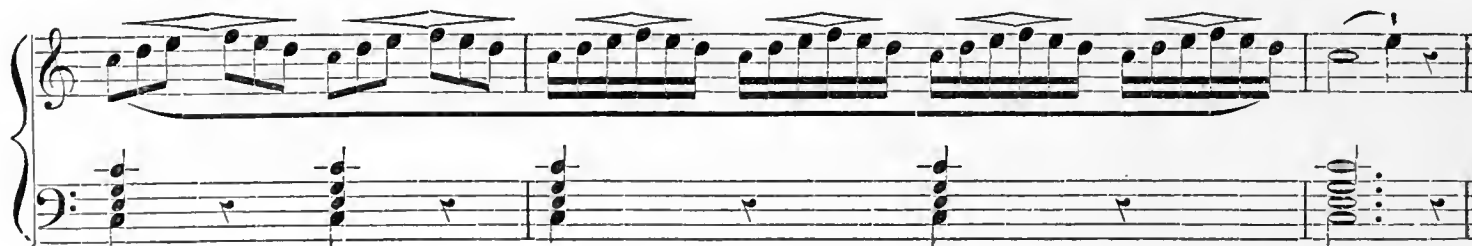
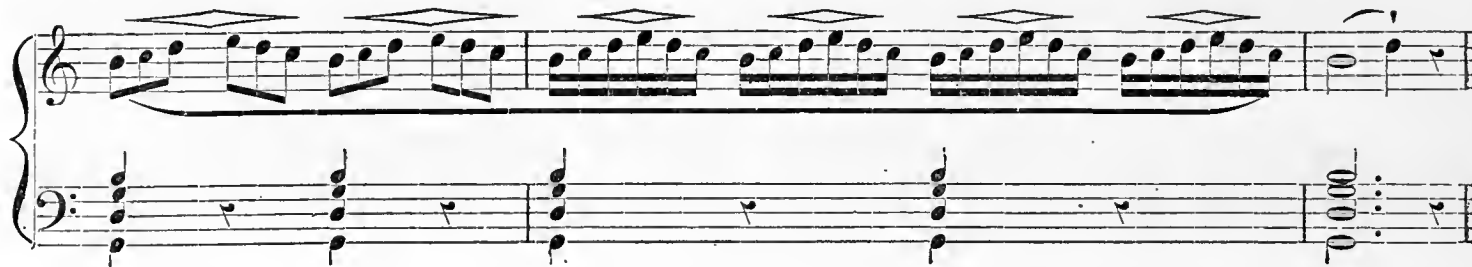
Legato e sostenuto.

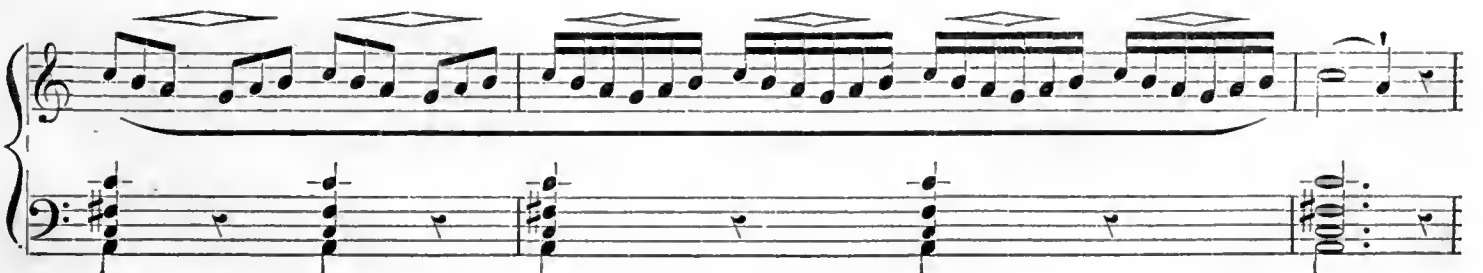
The musical score consists of five systems, each with a grand staff (treble and bass clefs). The treble staff contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bass staff contains a harmonic accompaniment consisting of chords and single notes. The score is divided into five systems, each with a repeat sign at the end. The tempo and style are indicated as 'Legato e sostenuto'.

This page contains six systems of musical notation, each consisting of a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is written in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The piano accompaniment is primarily composed of chords and single notes, often with a steady eighth-note bass line. The vocal line includes melodic phrases, some with slurs and accents, and a final cadence in each system. The notation is clear and professional, typical of a music textbook or score.

Too much care cannot be bestowed on the increase and decrease of tone in the practise of these Exercises.

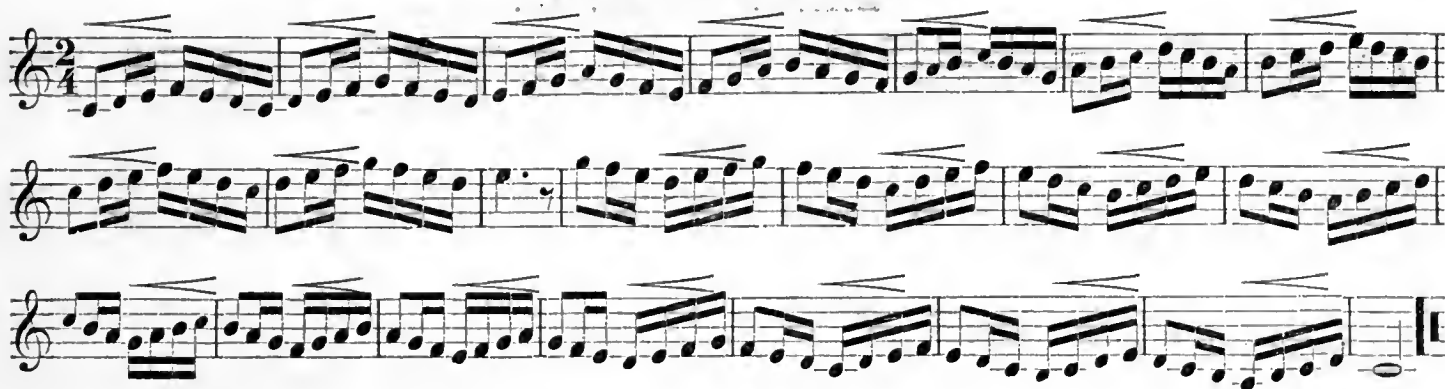
EXERCISE NO. 12.*Legato e sostenuto.*







EXERCISE No. 13.



EXERCISE No. 14.



EXERCISE No. 15.

The fourth measure of each phrase in this exercise, may be omitted in the early stages of practice, in case the pupil find it too difficult.



EXERCISE No. 16.

Exercise No. 16 is a musical piece in 2/4 time. It consists of a piano accompaniment and a vocal line. The piano part is written in treble and bass staves, featuring a steady eighth-note accompaniment. The vocal line is written in a single staff, featuring a melody with eighth and sixteenth notes, and a final cadence. The key signature has one sharp (F#).

EXERCISE No. 17.

Exercise No. 17 is a musical piece in 2/4 time. It consists of a piano accompaniment and a vocal line. The piano part is written in treble and bass staves, featuring a steady eighth-note accompaniment. The vocal line is written in a single staff, featuring a melody with eighth and sixteenth notes, and a final cadence. The key signature has one sharp (F#). The vocal line is divided into two parts: 'WRITTEN' and 'AS SUNG'. The 'WRITTEN' part is marked with a tilde (~) and a sharp (#). The 'AS SUNG' part is marked with a tilde (~) and a sharp (#). The piano accompaniment is marked with a tilde (~) and a sharp (#).

EXERCISE No. 18.

No. 1.



No. 2.



No. 3.



No. 4.



No. 5.



No. 6.



No. 7.



No. 8.



No. 9.



No. 10.



ACCOMPANIMENT.

EXERCISE No. 19.



EXERCISE No. 20.

Do, Mi, Do, Di, Re, Ri, Mi,

This musical exercise is written for voice and piano in 2/4 time. It consists of ten staves. The first staff includes the vocal line with the lyrics "Do, Mi, Do, Di, Re, Ri, Mi,". The subsequent staves show the piano accompaniment, which features a variety of rhythmic patterns including eighth and sixteenth notes, as well as rests. The exercise is marked with numerous slurs, accents, and dynamic markings such as f and p to guide the performer.

EXERCISE No. 21.

This musical exercise is written for voice and piano in 2/4 time and consists of two staves. The first staff contains the vocal line, and the second staff contains the piano accompaniment. The music features a mix of eighth and sixteenth notes, with various slurs and accents throughout. The exercise concludes with a double bar line on the second staff.



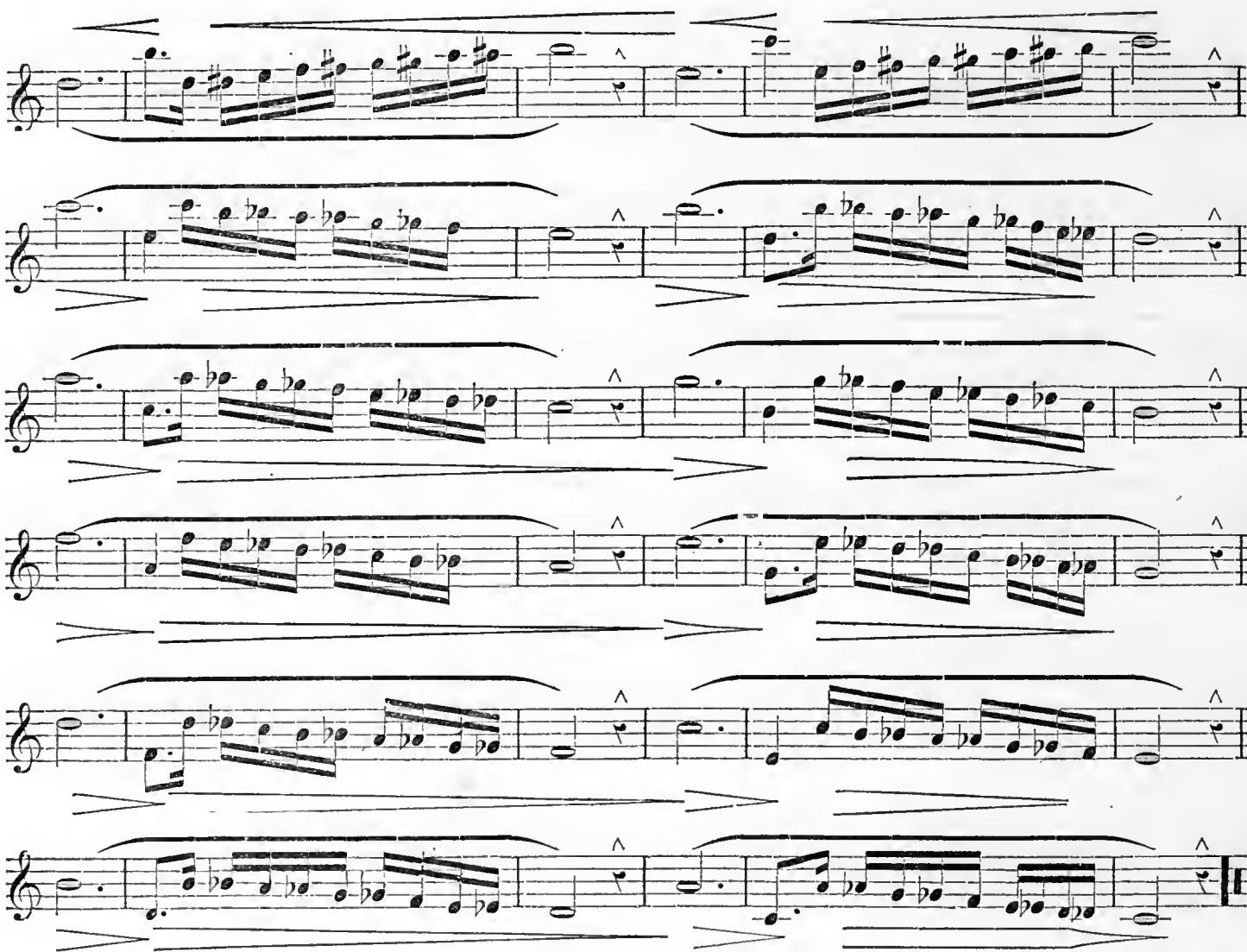
EXERCISE No. 24.





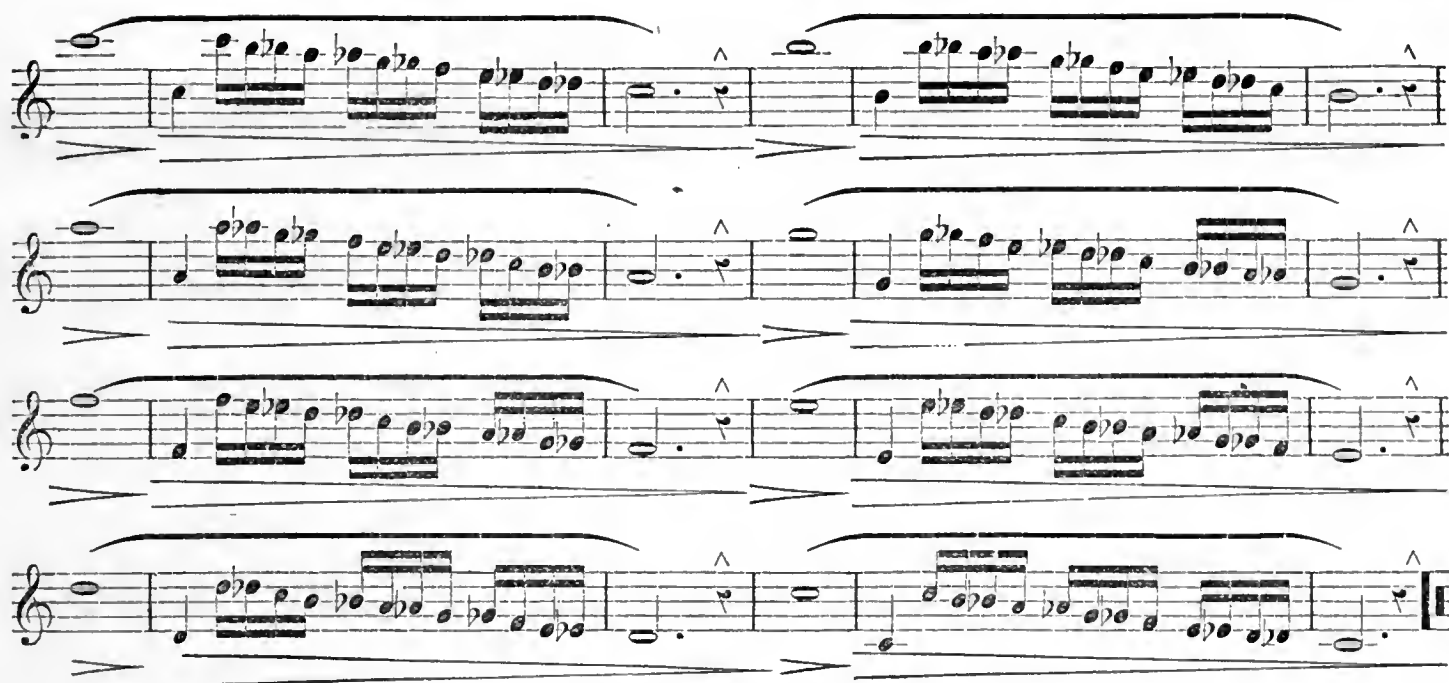
EXERCISE No. 23.





EXERCISE No. 24.





EXERCISE No. 25.



EXERCISE No. 26.

This musical score is for Exercise No. 26, written in 2/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp (F#). The exercise is divided into five systems, each containing a vocal staff and a piano staff. The vocal line features a series of eighth-note runs and rests, while the piano accompaniment provides a steady harmonic foundation with chords and single notes. The piece concludes with a final double bar line.

EXERCISE No. 27.

This musical score is for Exercise No. 27, written in 2/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. The exercise is divided into four measures, each containing a vocal phrase and a piano accompaniment. The vocal phrases are characterized by rapid sixteenth-note runs and trills, while the piano accompaniment provides a steady harmonic foundation with eighth-note patterns. The score concludes with a double bar line and repeat signs in both the vocal and piano staves.

[5]

EXERCISE NO. 28.

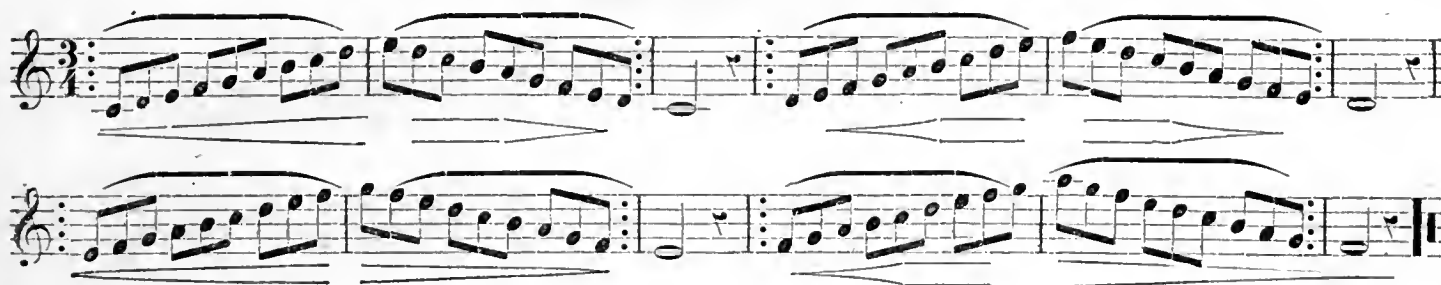
The first system of musical notation for Exercise No. 28. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below it. The key signature has one sharp (F#) and the time signature is 2/4. The melody in the treble staff features eighth-note runs and quarter notes, with slurs and accents. The piano accompaniment in the grand staff consists of chords and moving lines in both hands.

The second system of musical notation for Exercise No. 28, continuing the melody and accompaniment from the first system. It maintains the same 2/4 time signature and key signature.

The third system of musical notation for Exercise No. 28. The melodic line continues with eighth-note patterns and slurs. The piano accompaniment provides harmonic support with chords and moving bass lines.

The fourth system of musical notation for Exercise No. 28, concluding the exercise. It features a final melodic phrase and a piano accompaniment that ends with a double bar line.

EXERCISE No. 29.



EXERCISE No. 30.



EXERCISE No. 31.



EXERCISE No. 32.



EXERCISE No. 33.



EXERCISE No. 34.



No. 1.

EXERCISE No. 35.



No. 2.



No. 3.



No. 4.



No. 5.



No. 6.



No. 7.



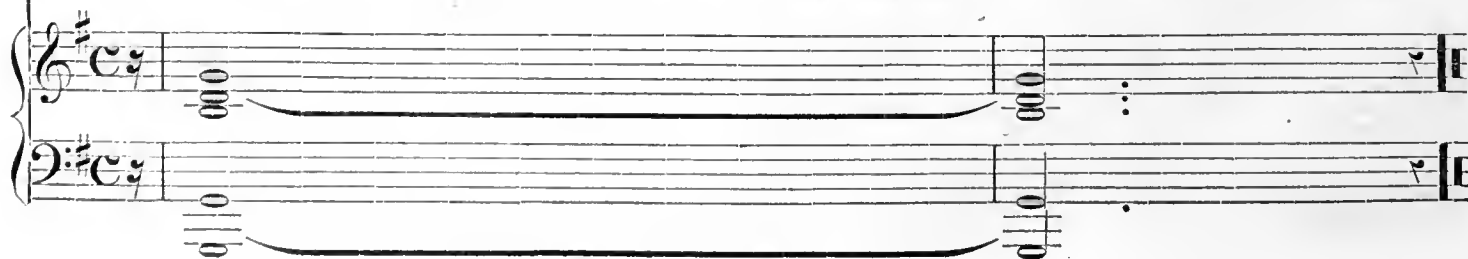
No. 8.



No. 9.



No. 10.



No. 1.

EXERCISE No. 36.



No. 2.



No. 3.



No. 4.



No. 5.



No. 6.



No. 7.



No. 8.



No. 9.



No. 10.



EXERCISE No. 37.

The practise of this exercise will secure to the pupil the ability to change into remote keys quickly, and sing the scale with equal certainty.

Music notation for Exercise No. 37, consisting of eight numbered exercises (No. 1 to No. 8) arranged in four pairs. Each exercise is written for voice and piano accompaniment.

No. 1. Key of C major. Voice part begins with a wavy line labeled "BIS." followed by a scale. Piano accompaniment consists of chords.

No. 2. Key of D major. Voice part begins with a wavy line labeled "BIS." followed by a scale. Piano accompaniment consists of chords.

No. 3. Key of E major. Voice part begins with a scale. Piano accompaniment consists of chords.

No. 4. Key of F major. Voice part begins with a scale. Piano accompaniment consists of chords.

No. 5. Key of G major. Voice part begins with a scale. Piano accompaniment consists of chords.

No. 6. Key of A major. Voice part begins with a scale. Piano accompaniment consists of chords.

No. 7. Key of B major. Voice part begins with a scale. Piano accompaniment consists of chords.

No. 8. Key of C major. Voice part begins with a scale. Piano accompaniment consists of chords.

No. 9. No. 10.

Exercise No. 9 is in E-flat major (three flats) and Exercise No. 10 is in D-flat major (four flats). Both exercises are in 2/4 time. The vocal part for each exercise consists of two measures of eighth-note runs, followed by a whole rest. The piano accompaniment consists of chords in the right hand and single notes or dyads in the left hand.

No. 11. No. 12.

Exercise No. 11 is in A major (three sharps) and Exercise No. 12 is in B-flat major (two flats). Both exercises are in 2/4 time. The vocal part for each exercise consists of two measures of eighth-note runs, followed by a whole rest. The piano accompaniment consists of chords in the right hand and single notes or dyads in the left hand.

No. 13. No. 14.

Exercise No. 13 is in A major (three sharps) and Exercise No. 14 is in B-flat major (two flats). Both exercises are in 2/4 time. The vocal part for each exercise consists of two measures of eighth-note runs, followed by a whole rest. The piano accompaniment consists of chords in the right hand and single notes or dyads in the left hand.

No. 15.

Exercise No. 15 is in E-flat major (three flats) and is in 2/4 time. The vocal part consists of two measures of eighth-note runs, followed by a whole rest. The piano accompaniment consists of chords in the right hand and single notes or dyads in the left hand.

THE PORTAMENTO.

The PORTAMENTO consists in a concrete movement,—in a carrying of the voice uninterruptedly from the pitch of one note to that of another either above, or below, for the acquirement of which Exercises Nos. 3, 4, 5, 6, 7, 8, 9, are designed.

EXECUTION.

EXECUTION consists in a discrete movement of the voice—in a slightly interrupted, and articulate manner, effected through the agitation of the larynx, with reference to which most of the preceding exercises were constructed. But Exercise 38 is designed especially to secure to the pupil the ability to execute with facility, and with neatness.

EXERCISE No. 38.

This Exercise is intended for a formula which the pupil will practice four times a day, fifteen minutes at a time,—repeating each measure three or four times at one breath, and extending each number as far as the compass of the voice will admit.

No. 1.



No. 2.



No. 3.



No. 4.



No. 5.



No. 6.



THE TRILL.

The TRILL consists in the execution of a rapidly repeated second, either major or minor. The trill, is undoubtedly the most difficult accomplishment in the art, and is attainable only through continued, and persevering practice.

THE TRILL.

This is intended to be sung in all the different keys.

WRITTEN.

tr

AS SUNG.

Ritard.



The trill should be practiced slowly at first, giving the two notes with equal force. A greater, or a less number of notes may be sung; but the above is a plan of the general construction of a trill.

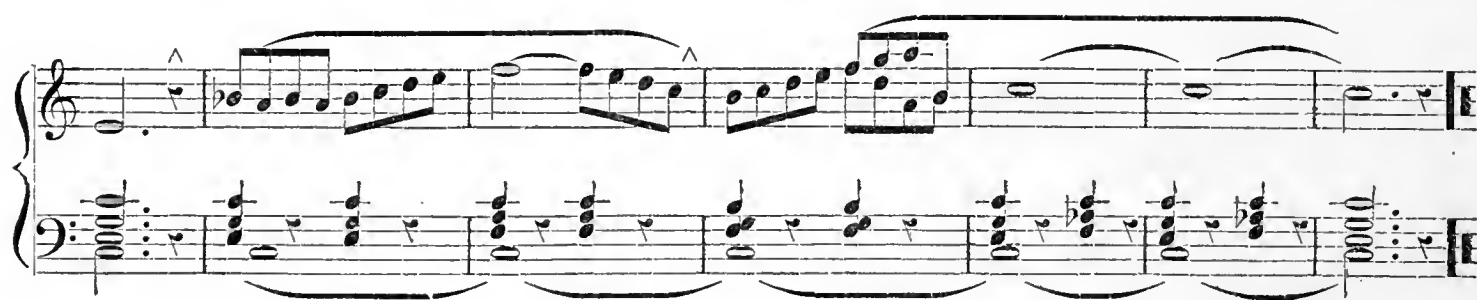
EXERCISE No. 39.

LABLACHE.

Andante. Sempre legato o sostenuto.

VOICE.

ACCOMP.



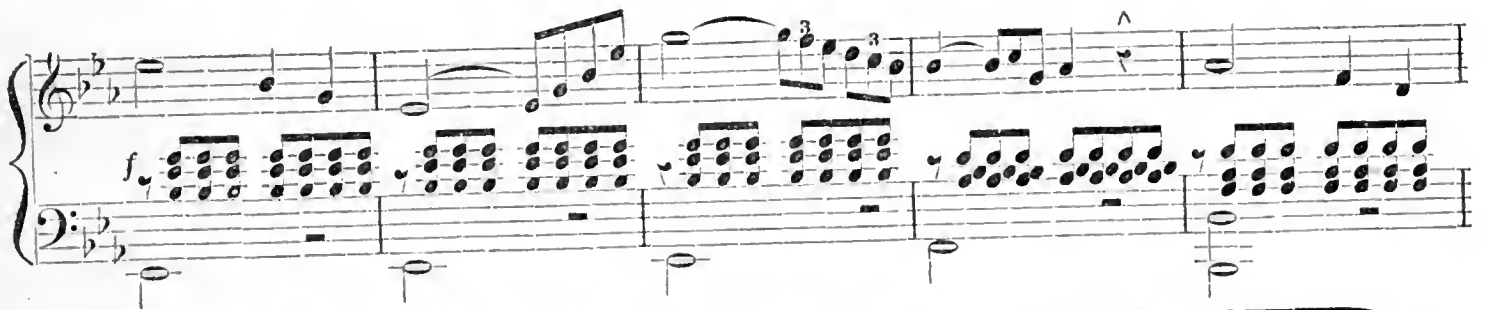
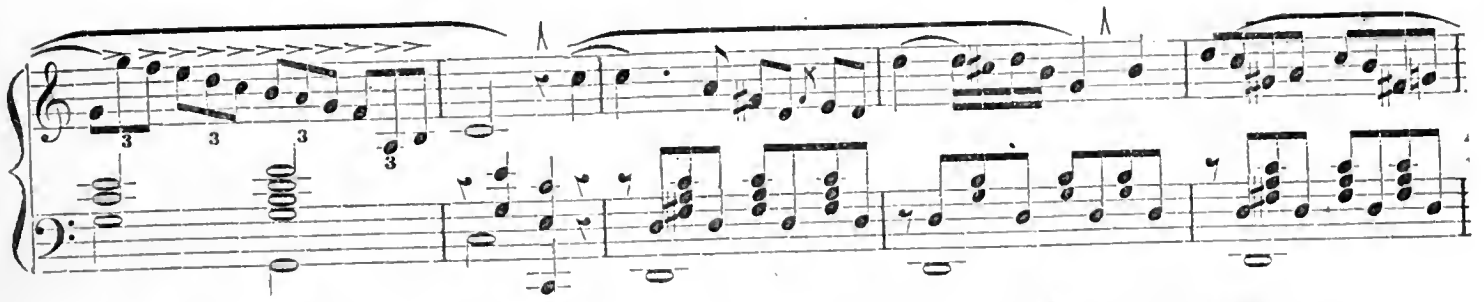
EXERCISE No. 40.

Larghetto. Dolce.

MARCO BORDOGNI.

VOICE.





This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The notation is for a piano accompaniment, with various musical elements including:

- System 1:** Treble staff features eighth and sixteenth notes with triplets and accents. Bass staff has chords and eighth notes.
- System 2:** Treble staff includes a triplet of eighth notes and a sixteenth-note run. Bass staff continues with chords.
- System 3:** Treble staff shows a sixteenth-note scale-like passage. Bass staff has chords.
- System 4:** Treble staff features a sixteenth-note scale. Bass staff has chords.
- System 5:** Treble staff continues with a sixteenth-note scale. Bass staff has chords.
- System 6:** Treble staff includes a sixteenth-note scale and a final melodic phrase. Bass staff has chords. The system ends with a double bar line.

The tempo marking "Lento." appears above the final system of notation.

EXERCISE No. 41.

J. CONCONE.

Andante cantabile.

VOICE.

dol. espress.

ACCOMP.

dolce.

The first system of musical notation features a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It starts with a half note G4, followed by a triplet of eighth notes (A4, B4, C5), then a half note D5, a quarter note E5, and a half note F5. A slur covers the final two notes, with a 'Cres.' (Crescendo) marking below. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. The system concludes with a double bar line.

dolce. *Cres.*

The second system continues the vocal and piano parts. The vocal line starts with a half note G4, followed by a half note A4, and then a half note B4. A slur covers the next two notes, with a 'Dim.' (Diminuendo) marking below. The piano accompaniment continues with similar eighth-note patterns. The system ends with a double bar line.

f *Dim.*

The third system shows the vocal line with a half note G4, followed by a half note A4, and then a half note B4. A slur covers the next two notes, with a '3' (triple) marking below. The piano accompaniment continues with eighth-note chords. The system ends with a double bar line.

p

The fourth system features the vocal line with a half note G4, followed by a half note A4, and then a half note B4. A slur covers the next two notes, with a '3' (triple) marking below. The piano accompaniment continues with eighth-note chords. The system ends with a double bar line.

dolce. *dim.*

FORMATION AND CULTIVATION OF THE VOICE,
EXERCISE No. 42.

47

Moderato.
VOICE.

grazioso.

PIANO. *p*

The musical score is written for a voice and piano. The key signature has two flats (B-flat major), and the time signature is 3/4. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) grouped by a brace. The tempo is marked 'Moderato' and the style is 'grazioso'. The piano part is marked 'PIANO' and 'p'. The score consists of four systems of music. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The piano accompaniment consists of a right hand with a continuous eighth-note chordal pattern and a left hand with a simple bass line. The vocal line is marked 'Moderato' and 'grazioso', and the piano part is marked 'PIANO' and 'p'.

First system of musical notation. The voice part (treble clef) features a melodic line with various ornaments and slurs. The piano accompaniment (grand staff) consists of chords and arpeggiated figures. Performance markings include *riten.*, *tempo.*, *espress.*, and *p*.

Second system of musical notation. The voice part continues with a melodic line. The piano accompaniment features a steady arpeggiated pattern. Performance markings include *con abbandono.*

Third system of musical notation. The voice part has a melodic line with a fermata. The piano accompaniment features a steady arpeggiated pattern. Performance markings include *p*.

Fourth system of musical notation. The voice part features a melodic line with a fermata. The piano accompaniment features a steady arpeggiated pattern. Performance markings include *largement.* and *col canto.*

First system of musical notation. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a whole note B4. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a steady bass line in the left hand. Dynamic markings include *Tempo.*, *dol.*, and *rf*.

Second system of musical notation. The vocal line continues with a half note A4, a quarter note G4, a quarter note F4, a half note E4, and a whole note D4. The piano accompaniment maintains the eighth-note pattern. Dynamic markings include *p*, *sf*, and *dim.*.

EXERCISE No. 43.

Third system of musical notation. The vocal line begins with a half note D4, a quarter note E4, a quarter note F4, a half note G4, and a whole note A4. The piano accompaniment continues with the eighth-note pattern. The tempo is marked *Allegro Risolto.* and the character is *Energico.*

Fourth system of musical notation. The vocal line continues with a half note A4, a quarter note G4, a quarter note F4, a half note E4, and a whole note D4. The piano accompaniment maintains the eighth-note pattern. A bracketed number [7] is visible at the bottom left of the system.



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring a series of eighth and sixteenth notes with various accidentals (sharps and naturals). The middle and bottom staves are a grand piano accompaniment, with the right hand playing a continuous eighth-note pattern and the left hand playing a simpler bass line.



The second system of musical notation continues the piece. It features the same three-staff structure. The vocal line in the top staff has some notes marked with a 'v' (voce) and includes a fermata. The piano accompaniment continues with its characteristic rhythmic patterns.



The third system of musical notation shows further development of the melody and accompaniment. The vocal line includes a fermata and a 'v' marking. The piano accompaniment features a more complex bass line with some chords and rests.



The fourth system of musical notation concludes the piece. The vocal line ends with a fermata and a 'Fine.' marking. The piano accompaniment ends with a 'sf' (sforzando) marking and a 'Fine.' marking. The word 'deciso.' is written below the piano part in the middle of the system.

First system of musical notation. The voice part (treble clef) begins with a series of eighth notes, marked with accents (>) and the instruction "fort e saccad'e." The piano accompaniment (grand staff) features a series of chords and eighth notes, marked with a forte (f) dynamic.

Second system of musical notation. The voice part continues with a series of eighth notes, marked with accents (>) and the instruction "doux et lie'." The piano accompaniment features a series of chords and eighth notes, marked with a piano (p) dynamic.

Third system of musical notation. The voice part continues with a series of eighth notes, marked with accents (>) and a forte (f) dynamic. The piano accompaniment features a series of chords and eighth notes, marked with a forte (f) dynamic.

Fourth system of musical notation. The voice part continues with a series of eighth notes, marked with accents (>) and a forte (f) dynamic. The piano accompaniment features a series of chords and eighth notes, marked with a forte (f) dynamic. The system concludes with a double bar line and the instruction "D. C."

EXERCISE No. 44.

This exercise is designed to familiarize the pupil with the triplet, to the even execution of which he will give careful attention.

Moderato.

The musical score for Exercise No. 44 is written for voice and piano. It consists of four systems of music. The first system is marked *Moderato.* and features a vocal line with a triplet of eighth notes. The piano accompaniment consists of chords and single notes in both hands. The second and third systems continue the piece. The fourth system includes markings for *Ritard.* and *tempo.* and ends with a *Fine.* marking. The piano accompaniment consists of chords and single notes in both hands.

Musical score for Exercise No. 45. The score consists of two systems, each with a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C).
 The first system includes markings: *Ritard.*, *tempo.*, and *col voce.*.
 The second system includes markings: *Ritard.*, *tempo.*, *crescendo.*, and *D. C.*.

EXERCISE No. 45.

The practice of this solfeggio with the accompaniment, will advance the pupil in the ability to read his part independently, as the instrumental, is widely different from the vocal part; and especially will the student derive benefit from the practice of the Syncopation herein contained.

Musical score for Exercise No. 46. The score consists of two systems, each with a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C).
 The first system includes markings: *Allegro Moderato. Sempre legato.* and *MARCO BORDOGNI.*
 The second system includes markings: *Allegro Moderato. Sempre legato.*





The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in G major, starting with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with a triplet of eighth notes in the fourth measure. The piano accompaniment is in G major, starting with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.



The second system of musical notation continues the vocal and piano parts. The vocal line features a triplet of eighth notes in the first measure and a half note in the second measure. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a bass line in the left hand.



The third system of musical notation continues the vocal and piano parts. The vocal line features a triplet of eighth notes in the first measure and a half note in the second measure. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a bass line in the left hand.



The fourth system of musical notation concludes the piece. The vocal line ends with a half note and a final bar line. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a bass line in the left hand, ending with a final bar line. The text "D. C." is written above the final measure of the piano part.

EXERCISE No. 46.

Andante con moto. Sempre Legato.

The musical score is written for a voice and piano. It consists of four systems of staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The tempo and style are indicated as "Andante con moto. Sempre Legato." The first system begins with a piano (*p*) dynamic. The vocal line features a melodic phrase with a slur and an accent (^) on the final note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system continues the vocal melody with a slur and an accent (^) on the final note. The piano accompaniment remains consistent. The third system introduces a crescendo (*Cres.*) and a fortissimo (*f*) dynamic for the vocal line, which then transitions to a piano (*p*) dynamic. The piano accompaniment continues with the same rhythmic pattern. The fourth system concludes the exercise with a final vocal phrase featuring a slur and an accent (^) on the final note, and a piano accompaniment that ends with a final chord.

This musical score is for a voice and piano piece, page 57. It is written in a key with four flats (B-flat, E-flat, A-flat, D-flat) and a common time signature. The score is organized into four systems, each containing a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The tempo/mood is marked "Dolce." in the first system. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The vocal line includes a melodic line with some grace notes and a lower line with rests. The piano accompaniment provides a harmonic and rhythmic foundation, often using chords and arpeggiated figures. The overall style is characteristic of late 19th or early 20th-century vocal pedagogy.

Dolce.

The first system of musical notation features a voice line and a piano accompaniment. The voice line is in a key with three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It begins with a half note G4, followed by a quarter note A4 with an accent (^), and then a series of eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the first measure. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a similar pattern, both in a harmonic accompaniment style.

The second system continues the musical piece. The voice line features a half note G4 with an accent (^), followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment maintains the same harmonic pattern as the first system, with a steady eighth-note flow in both hands.

The third system of musical notation shows the voice line with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the first measure. The piano accompaniment continues with the same harmonic pattern, featuring a steady eighth-note flow in both hands.

The fourth system of musical notation shows the voice line with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the first measure. The piano accompaniment continues with the same harmonic pattern, featuring a steady eighth-note flow in both hands.



EXERCISE No. 47.





The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, featuring eighth and sixteenth notes with various accidentals. The bottom two staves are a grand staff (treble and bass clefs) providing harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat), and the time signature is 4/4.

EXERCISE No. 48.

*Sempre legato e portando la voce.**Andante.*

The second system continues the exercise. It features a single melodic staff and a grand staff. The tempo is marked 'Andante' and the dynamics are marked with 'p' (piano) at the beginning of the first and second staves. The music maintains a legato character with long, flowing lines.

The third system of the exercise. The single melodic staff continues with more complex rhythmic patterns, including triplets and sixteenth notes. The grand staff accompaniment provides a steady harmonic foundation. The tempo remains 'Andante'.

Tasto solo.

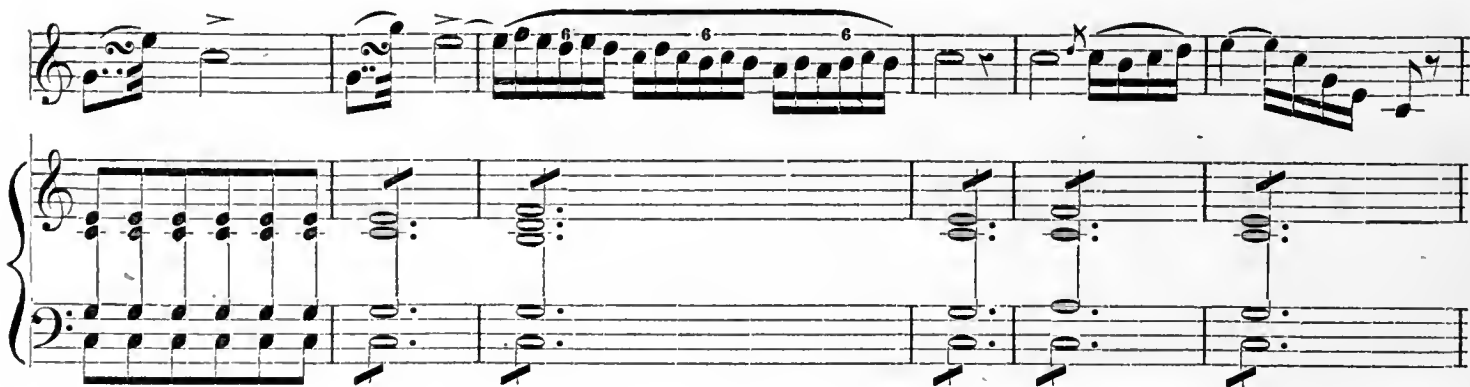
The fourth and final system of the exercise. It features a single melodic staff and a grand staff. The tempo is marked 'Tasto solo' (Taste solo), indicating a change in the exercise's character. The music becomes more technically demanding with rapid sixteenth-note passages in both the melodic and accompaniment staves.



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring a key signature of one sharp (F#) and a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. It includes dynamic markings *f* and *dol.* (dolce). The middle and bottom staves are a grand staff in treble and bass clefs, respectively, providing harmonic support with chords and moving lines.



The second system continues the musical piece. The top staff features a melodic line with a key signature change to two sharps (F# and C#), indicated by a double sharp sign. It includes a dynamic marking *f* and a sixteenth-note triplet. The grand staff below continues with harmonic accompaniment.



The third system of musical notation shows the continuation of the piece. The top staff has a melodic line with a key signature of two sharps (F# and C#) and includes a sixteenth-note triplet. The grand staff below provides harmonic support.



The fourth system of musical notation concludes the piece. The top staff features a melodic line with a key signature of two sharps (F# and C#), including a trill (*tr*) and a dynamic marking *p* (piano). The grand staff below provides harmonic support.



The first system of musical notation consists of three staves. The top staff is a single melodic line with various note values, including eighth and sixteenth notes, and rests. The middle and bottom staves are grouped together by a brace, representing a piano accompaniment with chords and moving lines.



The second system of musical notation continues the piece with three staves. The melodic line in the top staff features more complex rhythmic patterns and slurs. The piano accompaniment in the bottom two staves provides harmonic support with chords and moving bass lines.



The third system of musical notation includes three staves. The top staff has a melodic line with slurs and accents. The middle staff has a piano accompaniment with chords, and the bottom staff has a bass line. The word "Rall." is written above the middle staff towards the end of the system.



The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment. The word "Rall." is written above the middle staff towards the end of the system.

A piacere.

dol.

EXERCISE No. 49.

REJOICE GREATLY.

This song is inserted for its intrinsic merit, as well as for its suitableness to the design of this work. The practice of "Rejoice Greatly" will be found no less valuable as a solfeggio, than it is fitted to form and cultivate a taste for classical music.

Allegro.

f

tr

p

f

Allegro.

Re-joyce, re-joyce, re - joyce greatly; re - joyce



. O daughter of Zi - on : O daughter of



Zi-on re-joyce, re-joyce, re-joyce,



O daughter of Zi-on re - joice..... great-ly; Shout,..... O

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a whole note. The piano accompaniment (grand staff) features a strong, rhythmic pattern in the right hand, marked with a forte (*f*) dynamic. The key signature is one flat (B-flat major).

daughter of Jerusalem: Be-hold, thy King cometh un - to thee.

The second system of the musical score. The vocal line includes a trill (*tr*) on the first note. The piano accompaniment continues with a similar rhythmic pattern, marked with a piano (*p*) dynamic. The key signature remains one flat.

Be - hold, thy King cometh un - to thee, cometh un - to thee.

The third system of the musical score. The vocal line continues with a series of eighth and sixteenth notes. The piano accompaniment features a more complex rhythmic pattern in the right hand, marked with a forte (*f*) dynamic. The key signature remains one flat.

The fourth system of the musical score. The vocal line continues with a series of eighth and sixteenth notes. The piano accompaniment features a more complex rhythmic pattern in the right hand, marked with a forte (*f*) dynamic. The key signature remains one flat.

He is the

righ - - - - teous Saviour, And he shall speak peace unto the hea -

- then, He shall speak peace, He shall speak peace, peace, He shall speak

peace unto the hea - - - - then ; he is..... the righ - - - - teous

Sa - viour, And he shall speak, he shall speak peace, peace,.....

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It begins with a treble clef and a key signature of two flats. The lyrics are "Sa - viour, And he shall speak, he shall speak peace, peace,.....". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring arpeggiated chords and moving lines in both hands.

..... he shall speak un - - - to the hea - then.

The second system of the musical score. The vocal line continues with the lyrics "..... he shall speak un - - - to the hea - then." The piano accompaniment continues with similar arpeggiated patterns. A dynamic marking of *f* (forte) appears in the piano part.

Re-joice, re-joyce, re - joice greatly ;

The third system of the musical score. The vocal line has the lyrics "Re-joice, re-joyce, re - joice greatly ;". The piano accompaniment features a grand staff with treble and bass clefs. Dynamic markings of *p* (piano) and *f* (forte) are present in the piano part.

Re - joice,.....

The fourth system of the musical score. The vocal line has the lyrics "Re - joice,.....". The piano accompaniment continues with a grand staff. A dynamic marking of *p* (piano) is present in the piano part.

great-ly, O daugh - - ter of Zi-on; Shout, O daughter of Je-

- ru - sa-lem; Be-hold thy King cometh un - to thee; re - joice,.....

Re - joice,..... and shout,

shout, shout, shout, re-joyce..... greatly;

Re - jice..... great-ly, O daugh-ter of Zi - on : Shout,..... O daugh-ter of Je -

p

- ru-sa-lem : Behold, thy King cometh un - - to thee ; Behold, thy King cometh un - to

thee.

f

tr tr tr

p f

EXERCISE No. 50.

A V E M A R I A .

Larghetto.

mp

The first system of the piano introduction is in 3/4 time, key of B-flat major. The right hand begins with a half note B-flat, followed by a quarter note A, and then a half note G. The left hand plays a steady eighth-note accompaniment of B-flat, A, G, F, E, D, C, B-flat.

The second system continues the piano introduction. The right hand plays a series of eighth-note chords: B-flat-A-G, F-E-D, C-B-flat-A, G-F-E, D-C-B-flat, A-G-F, E-D-C, B-flat-A-G. The left hand continues the eighth-note accompaniment.

The third system continues the piano introduction. The right hand plays a series of eighth-note chords: B-flat-A-G, F-E-D, C-B-flat-A, G-F-E, D-C-B-flat, A-G-F, E-D-C, B-flat-A-G. The left hand continues the eighth-note accompaniment.

A - - - - - ve, A - - - - - ve Ma - ri - - - - - a

mp

The fourth system shows the vocal entry. The right hand has a vocal line with a half note B-flat, a half note A, and a half note G. The left hand continues the eighth-note accompaniment. The fifth system continues the piano accompaniment with eighth-note chords in the right hand and eighth notes in the left hand.

Gra - - - - ti - - a ple - - na Do - - - - mi - nus te - - - cum,

The first system of the musical score. The vocal line is in G major, starting on a whole note G4, followed by a half note A4, a quarter note B4, and a half note C5. The piano accompaniment consists of a right hand with a whole note G4, a half note A4, and a quarter note B4, and a left hand with a whole note G3, a half note A3, and a quarter note B3. The lyrics are "Gra - - - - ti - - a ple - - na Do - - - - mi - nus te - - - cum,".

do - - mi - - nus te - - - - - cum.

The second system of the musical score. The vocal line continues with a half note D5, a quarter note E5, and a half note F5. The piano accompaniment continues with a right hand with a whole note G4, a half note A4, and a quarter note B4, and a left hand with a whole note G3, a half note A3, and a quarter note B3. The lyrics are "do - - mi - - nus te - - - - - cum.".

Be - ne - dic - - - ta - - tu in mu - li - - e - - - - ri bus

The third system of the musical score. The vocal line starts with a whole note G4, followed by a half note A4, a quarter note B4, and a half note C5. The piano accompaniment consists of a right hand with a whole note G4, a half note A4, and a quarter note B4, and a left hand with a whole note G3, a half note A3, and a quarter note B3. The lyrics are "Be - ne - dic - - - ta - - tu in mu - li - - e - - - - ri bus".

et be - ne - dic - - tus fruc - - - - tus ventris tu - i Je - - - - su

The fourth system of the musical score. The vocal line starts with a whole note G4, followed by a half note A4, a quarter note B4, and a half note C5. The piano accompaniment consists of a right hand with a whole note G4, a half note A4, and a quarter note B4, and a left hand with a whole note G3, a half note A3, and a quarter note B3. The lyrics are "et be - ne - dic - - tus fruc - - - - tus ventris tu - i Je - - - - su".

Je - - - su fructus ventris tu-i Je - - - - - su

tr

Sanc - - - ta Ma - - ri - - a Ma - - - - - ter de - - - i

pp

o - ra pro - no - bis - pec - ca - to ri - bus nunc et in ho - ra mor - tis

f *pp*

Cres.

nos - - - trae Sanc - - - - - ta sanc - - - - - ta Ma -

[11]

ri - - - - a Ma - - - - ter de - i o - ra pro -

The first system of the musical score. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). It contains the lyrics "ri - - - - a Ma - - - - ter de - i o - ra pro -". The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The right hand plays a series of chords and moving lines, while the left hand plays a more rhythmic accompaniment.

no - - bis pecca - to - - - - ri - - - - bus nunc et in ho - ra mor - tis nos - - - -

f *p*

The second system of the musical score. The vocal line continues with the lyrics "no - - bis pecca - to - - - - ri - - - - bus nunc et in ho - ra mor - tis nos - - - -". The piano accompaniment continues with the same key signature and instrumentation. Dynamics *f* and *p* are marked in the piano part.

træ. A - - - - men, A - - - - men, A - - - -

tr

The third system of the musical score. The vocal line includes the lyrics "træ. A - - - - men, A - - - - men, A - - - -". The piano accompaniment continues. Trills (*tr*) are marked above the vocal notes.

men.

tr *Cres.* *f*

The fourth system of the musical score. The vocal line ends with the lyrics "men.". The piano accompaniment continues. A trill (*tr*) is marked above the vocal note. The piano part includes markings for *Cres.* (crescendo) and *f* (forte).

EXERCISE No. 51.

This lesson is designed for practice on the TURN, and the TRILL.

Andante.

The musical score consists of five systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked *Andante.* The key signature has one sharp (F#). The vocal line features trills (tr) and turns (indicated by a curved line over a note). The piano accompaniment provides harmonic support with chords and moving lines. The score concludes with a double bar line.

EXERCISE No. 52.

Inserted by permission of JOHN A. SCONCIA.

Adagio.

Le di - rò che va - go sei le di - - rò che tu l'a - - do - ri è che

t'a - - - - mi e che t'a - - - - mi e che t'a - mi io le di - -

rò. In quel sen co' det - ti mie - - - - i des - te - rò no - vel - - - - li ar -

do - - - - ri e gli an - ti - - - - chi am - mor - - - - ze - - - - rò e gli an -

f *p* *p* *Cres.* *Dim.* *Sf*

ti - - chi am - mor - - ze - - - rò le di - - - rò le di - - - rò le di -

- - - - rò che va - go sei le di - - rò che tu l'a - - - do - ri e che

t'a - - - - mi e che t'a - - - - mi e che t'a - - mi io le di - - - aò e che

t'a - mi io le di - - rò e che t'a - - mi io le di - - rò.

EXERCISE No. 53.

Inserted by permission of JOHN A. SCONCIA.

Adagio.

Ti - mor mi scac - cia mi chia - ma a - mo - re ques - to m'ag -

ghiaccia quel m'ar-de il co - re e l'uno e l'al - tro pe-nar mi fa.

E l'alma pro - va den - tro al mio pet - - to dop - - pio tor - -

men-to con - tra - rio af - fet - to e un sol mo-men - to e un sol mo-men - to pa-ce non

f *p* *sf* *p* *Cres.* *f* *p* *p* *Cres.*

ha no no no no non ha e l'alma pro - va dop - pio tor - men - to e un sol mo-

Sf *p*

This system contains the first line of music. The vocal line begins with a series of eighth notes on a descending scale, followed by a half note 'ha'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. Dynamic markings *Sf* and *p* are present.

- - - men-to pa - ce non ha e l'al-ma pro - va con - tra-rio af - fet - to e un sol mo-

This system continues the vocal line with a dotted line before 'men-to'. The piano accompaniment continues with the same rhythmic pattern. The vocal line ends with a half note 'ha'.

- - - men-to pa - ce non ha no no no no no pa - - -

This system features a vocal line with a dotted line before 'men-to' and a series of six 'no' notes. The piano accompaniment continues with the same rhythmic pattern. The vocal line ends with a dotted line before 'pa'.

- - - ce pa - - - ce non ha.

This system concludes the piece. The vocal line has a dotted line before 'ce' and ends with a half note 'ha.'. The piano accompaniment continues with the same rhythmic pattern and ends with a final chord.

EXERCISE No. 54.

NON PIU ANDRAI.

Allegro.

Non piu andrai, far - fal-lo - - - ne a - mo - ro so, notte e -
 Mon en - fant plus de ten - - - dres fleu - ret - - - tes plus de

gior - no d'in-tor - no gi - ran - - - do, del-le bel-le tur-bando il ri - po - so, nar-ci -
 jeux de chan-son d'a-mou - ret - - - tes plus de vi-ves et jeu - nes sou - bret - tes que tu -

set - to, a-don-ci - no d'a - mor del-le bel-le tur-ban - do il ri - po - so, nar-ci -
 vien - nes tou-jours lu - ti - ner! plus de vi - ves et jeu - nes sou - bret - tes que tu -

set-to, a - don-ci - no d'a-mor non piu av -
 vien - nes tou-jours lu - ti - ner a - dieu

p *ten.* *ten.* *mez. f* *mf p* *tr* *p*

rai ques-ti bei pen-na - chi - - ni, quel ca - pel - lo le - ge-ro e gal-
dout le cha-peau du beau pa - - - ge a - dieu donc son ga-lant é - qui-

f *p*

lan - te quella chio - ma, quell' a - ria bril - lan - te, quel ver-mig - lio don-nes - co co -
- pa - ge ! ce teint frais cet-te fleur du bel â - ge au so - leil vont bien-tôt se fan-

tr. *sf* *p* *sf*

lor, quel ver-mig - lio donnesco co - lor non piu a-vrai quei pen-na -
ner au so - leil vont bien-tôt se fan-ner plus de jeux plus d'a mou-

p

- chi - ni, quel ca - pel - lo, quella chioma, quell' a - - - ria bril-
- ret - tes de fleu-ret - tes de sor-net - tes et plus de sou-

lan - te non piu andrai far ful - lo - ne a - mo - ro - - so, notte e gior - no d'intor no gi -
 - - bret - tes mon en - fant plus de ten - dres fleu - ret - - tes plus de jeux de chansons d'a mou

ran - do del - le bel - le tur - bando il - ri - po - so, nar - ci - set - to, a don - ci - no d'a - mor, del - le
 ret - tes plus de vi - ves et jeu - nes sou - bret - tes que tu vien - nes tou - jours lu - ti - ner ! plus de -

ten. ten. sf p

bel - le tur ban - do il - ri - po - so, nar - ci - set - to, a don - ci - - no d'a - mor
 vi - ves et jeu - nes sou - bret - tes que tu vien - nes tou - jours lu - ti - ner

ten. ten. sf p

tra guerrieri poui far Bacco, gran mus - tacchi, stretto sae - co, schioppo in
 deux mous - ta - ches d'or - don nan - ce é pou - van - tes des a - mours ; haut sa

spal - la, sciabla al fian - co, col - lo den - to, mu - so fran-co, un gran
 ten - te, de la pres - tan - - ce tourne a drit - te qu'on s'a - van - ce bien den

cas - co, oun gran tur-ban-te molto o - nor, po-co con-tan - - - te, po - - - co con -
 pei - nes peut de fi - nan - ce, de l'hon-nour en ré - com-pen - - - se en - - - ré-com -

- tan - - te, po-co con - tan - te, ed in ve - - - ce del fan - dan - - - go, u - na
 - pen - - se en ré - - com - pen - se au lieu de la con - tre - dan - - - se lo - va -

mar - - - - - cia per il fan - go, per mon-ta-gne, per val - lo - ni,
 - ar - - - - - me des tam - bours au doux bruit de ces au - - - dades

con le ne - vi ei sol - li - ni - al con - cer - to di trom - bo - ni, di bom - bar - de, di can -
 si - ni - ront les mous-que - ta - des les pe - tards et les gre - na - des les ron - fla - des can - non

no - ni, che le palle in tutti i tuo - ni, a - l'o - rec - chia fan - fis - chiar non piu av -
 na des, ra vis - san - tes se - re - na - des pour l'or - eil - le - des pan - - dours a - dieu -

rai quei penna chini non piu avrai quel ca - pel - lo, non piu av -
 donc fleur du bel a - ge a - dieu donc le piu ma - ge a - dieu

rai quella chio - ma non piu avrai quell' a - ria bril - lante, non piu an -
 donc l'e qui pa - ge a - dieu donc a - dieu le beau pa - ge mon - en -

drai, far-fallone a-mo-ro-so, notte e gior-no d'in-tor-no gi-ran-do, del-le
fant plus de ten-dres fleu-ret-tes plus de jeux de chansons d'a-mou-ret-tes plus de

bel-le turbando il ri-po-so, nar-ci-setto, a-don-ci-no d'a-mor, del-le bel-le turbando il ri
vi-ves et jeu-nes sou-bret-te que tu viennes tou-jours lu-ti-ner plus de vi-ves et jeu-nes sou-

ten. ten. *Sf p* ten. ten.

- po-so, nar-ci-set-to a-don-ci-no d'a-mor. Che-ru-bino, al-la vit
- bret-tes que tu vien-nes tou-jours lu-ti-ner Ché-ru-bin marche à la

Sf

to-ria! al-la glo-ria mi-li-tar! Che-ru-bi-no, al-la vit-
gloi-re vole au feu sans t'é-ton-ner des lau-riers de la vic-



to - ria! al - la glo - - - ria mi - - - li - tar. al - la glo - - - ria mi - - - li -
- tor - re tu sau - ras te cou - - ron - ner tu sau - ras te cou - - ron -



- tar al - la glo - - - ria mi - - - li - tar!
- ner tu sau - ras te cou - - ron - ner.



EXERCISE No. 55.

WHY DO THE NATIONS.

Allegro.

First system of piano accompaniment. Treble and bass staves. Treble staff has a 3-measure triplet and a 4-measure triplet. Bass staff has a 3-measure triplet. The tempo is marked *Allegro.*

Second system of piano accompaniment. Treble and bass staves. Treble staff has a 3-measure triplet. Bass staff has a 3-measure triplet.

Third system of piano accompaniment. Treble and bass staves. Treble staff has a 3-measure triplet. Bass staff has a 3-measure triplet.

Fourth system of piano accompaniment. Treble and bass staves. Treble staff has a 3-measure triplet. Bass staff has a 3-measure triplet. The tempo is marked *Allegro.*

Fifth system of piano accompaniment. Treble and bass staves. Treble staff has a 3-measure triplet. Bass staff has a 3-measure triplet. The tempo is marked *Allegro.*

na - - - tions so fu - riously rage to - ge - ther, why do the peo - ple i -

ma - gine a vain thing? Why do the na - - - tions rage.....

so fu - rious-ly to -

- ge - - ther, Why do the peo-ple i - -

- - ma - - - gine a vain thing? i - -

The score consists of four systems, each with a vocal line (bass clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#). The first system includes a piano (*p*) dynamic marking. The second system includes a forte (*f*) dynamic marking. The third system includes a piano (*p*) dynamic marking. The fourth system includes a piano (*p*) dynamic marking. The lyrics are written below the vocal line, with hyphens indicating syllables spanning across measures.

ma - gine a vain thing?

f

Sua

The first system of the musical score. The vocal line (bass clef) begins with a melodic phrase for the lyrics "ma - gine a vain thing?". The piano accompaniment (grand staff) features a complex, rhythmic texture with many beamed sixteenth and thirty-second notes. A dynamic marking of *f* (forte) is placed above the piano part, and the word *Sua* is written below the bass line.

Why do the na - tions so fu - riously rage to - geth - er, and

The second system of the musical score. The vocal line continues with the lyrics "Why do the na - tions so fu - riously rage to - geth - er, and". The piano accompaniment maintains its complex, rhythmic texture.

why do the peo-ple, and why do the people i - -

The third system of the musical score. The vocal line continues with the lyrics "why do the peo-ple, and why do the people i - -". The piano accompaniment continues with its complex, rhythmic texture.

- ma - - - gine a vain thing? why do the na - tions rage

The fourth system of the musical score. The vocal line concludes with the lyrics "- ma - - - gine a vain thing? why do the na - tions rage". The piano accompaniment continues with its complex, rhythmic texture.

so furiously to-

- ge-ther, so fu-riously-ly to - geth - - er, And why do the

peo - ple i - - - ma - - - gine a vain thing? i - -

ma - - - gine a vain thing? And

why do the peo - ple i - - - - ma - gine a vain

thing?

Sva

The

Fine.

S va

kings of the earth rise up, and the ru - lers take counsel to - geth - er, take

The musical score is written for voice and piano. The voice part is in the bass clef, and the piano accompaniment consists of a right-hand part in the treble clef and a left-hand part in the bass clef. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the voice staff, with hyphens indicating syllables that span across measures. The piano accompaniment features a steady eighth-note pattern in the right hand and a more varied bass line in the left hand. The score is divided into four systems, each with three staves. The lyrics are: "coun - sel, take coun - sel to - ge - ther, against the Lord, and a - gainst..... his a - - - noint - ed, against the Lord, and his a - - noint - ed." The final measure of the last system is marked "D. C." (Da Capo).

coun - sel, take

coun - sel to - ge - ther, against the Lord, and a - gainst..... his a - -

- noint -

- - - ed, against the Lord, and his a - - noint - ed.

D. C.



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| No. 13—Stradella Fantasia, <i>Flotow</i> , | 15 |
| No. 14—Air Tyrolien. Vivat Bacchus, <i>Mozart</i> . Theme from <i>Carafa</i> , | 15 |
| No. 15—March from Romeo and Juliet, <i>Bellini</i> . Cavatina from Belisario, <i>Donizetti</i> , | 15 |
| No. 16—Duetto, <i>Mozart</i> . Barcarole, <i>Auber</i> . Cavatina from Sonnambula. Rule Britannia, | 25 |
| No. 17—Andante from Sonata Pathétique, <i>Beethoven</i> . Rustic Song, <i>André</i> . Norma, <i>Bellini</i> , | 25 |
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| These admirably arranged Songs are very instructive, and not difficult. They should lay upon every Piano. | |

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- | | |
|---|----|
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| Grand March de Bravoure. <i>N. Richardson</i> , | 25 |
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A beautiful Ballad, and admired by everybody; quite easy.

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Full of melody.

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On the Sea. *F. Schubert*, 25

These two beautiful Songs are recommended and taught by Prof. A. Kreisemann.

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A local Comic Song, sparkling with wit and good "hits."

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One of the prettiest Songs out.

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A very impressive religious Solo, with Quartette.

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I did not know Thee then as now. *S. Sanctell*, 25

- A Song that is destined to great popularity.

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A very pleasing melody with charming accompaniment and excellent words.

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A very pleasing Song.

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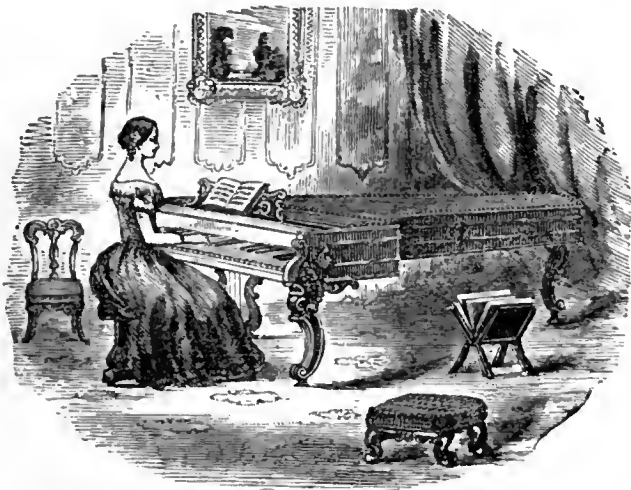
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